

There is a new chapel, church, and infirmary being erected at Grangegorman-lane, Dublin, in connection with the lunatic asylum, all lately commenced.

The Poor-law Commissioners are erecting poorhouses at Outerard: the cost will be 3,500*l.*; Curratin, 6,000*l.*; Tullow, about 3,000*l.*; and additions to Roscrea, 2,500*l.* They have also advertised for tenders for one in Mill-street, Cork.

A monument by Hogan, the Irish sculptor, to the memory of the late Mr. Peter Purcell, of county Kildare, was on Saturday last completed, and fixed in the Metropolitan Chapel, Dublin. It is an alto-relievo of unpolished Italian marble. The pedestal is by Mr. Kirwan, Bolton-street, Dublin. The total cost will be 2,000*l.*

Mr. Joseph Kirk, the sculptor, is in Ennis at present, superintending the fixing of his statue of the late Master of the Rolls, in the new Court-house.

The committee for superintending the monument erected in the parish of Tullow, to the memory of the late Mr. W. Moore, of Moorehill, passed a vote of thanks to Mr. Edw. H. Carson, of Dublin, for his design for it.

ON ARCHITECTURAL PUBLICATIONS.

I would make a few observations on those who want a sudden transition in architecture, and on the publications of late years, by which design was marred in its progress; works that by review, and in point of imparting instruction, have, at their respective dates, passed amongst the scientific as faultless and beautiful. The view taken of each subject may be liable to censure; but, as it will be noticed simply in a progressive sense, those who are not desirous of adhering to prejudice, will entertain an opinion with me, that reform is practicable.

To those who want to enter immediately on a new style, I should certainly say "Go on," and still follow up the examples given by Wren, Chambers, and their disciples. Raise a new order compounded of parts of all the other orders; nay, do as Batty Langley did, and be laughed at by sensible men during the remainder of this century. To others I shall simply observe—We ceased to design purely at a particular date; look back and discover when. Commence from that date, but learn all previous thereto, so that progress may be accurate. Servile imitation is bad, but we must go back and learn before we can go forward. In the present state of things, when societies are expending their money and talents on improvement, it is a pity we should be so divided on the truthful point. Let us use that past in England as we use the past in Greece and Rome, and then we will do well in national architecture.*

The volumes which appeared during the entire of the last and the beginning of the present century, purporting improvements, are very numerous. Republications of them convince the world that they are standard works; but, like Barclay's "Dictionary," it is no matter who is the new editor. The foibles and errors of the parent are transmitted to the child. And so it is in the least known of all scientific arts. Publication followed publication, however, with all the new improvements; until Europe has hoarded up a mass of errors, which, in order to blot out, it would require such another visitation as that of the Saracen on the great library of Alexandria.

These books do not stand in the way of improvement any more than the mouldy tomes in the unpublished section of the Bodleian library prevent the march of modern improvement, or mar the progress of the steam-engine. In fine, they may be made steps by which the student can ascend to a level with other designers; but they cannot raise his science to the position of other sciences of the day. Though he may never reach perfection, still, aiming at perfection is the surest way to get near it. We must get rid of wash and figure, and look forward to material and illus-

tration. We must use the plumb and square constructively; but must not be confined to them in designing. Design and construction must be used harmoniously; not falsely adapting to materials the chimerical flights of design, nor stiffening design by omitting what are only impracticable in construction, through the laziness or ignorance of the artificer. We can look to Nicholson for instruction, and learn practice from his works; but we must remember it is one thing to fulfil the orders of a specification, and another to design the outlines of even a neat residence.

It must be admitted that those works were considered good in their day, and perhaps equal to the age: let us suppose they were superior to the age, and then considered gems of taste. From the short prefaces and addresses prefixed to each engraving, it would seem that the intentions of the authors were good. But, to go back to the proper date, I must commence with Sir C. Wren, and hint that his *Parentalia* was sufficient, in itself, to stagnate the best spirit of improvement, by endeavouring to suit the architecture of Italy to an English climate. From such a work, written by so great a man, full of all the prejudice that a desire for *renaissance* could supply, how was it possible that national taste could escape scandal?

Next came Sir W. Chambers, who endeavoured to make Vitruvius the patron of English architecture. The costly translations of that great man's work are valuable to a student, but almost useless in practice. His adherents, however, have reduced his works to practice; and not satisfied with confining the edifice designed for Pagan worship to a Christian church, they extended the monotonous outline to every building of considerable magnitude. A Roman temple is scarcely suited to any national purpose; still, it is the very finish of all our public institutions. The façade of every exchange, court-house, infirmary, and large library is the prostyle of a temple. A Roman of the golden empire would find himself at home in London.

In the year 1805, a person, named Crunden, brought out a work on "Farm-houses and villas," illustrated with seventy plates; and five years afterwards appeared Miller's publication on the same subject, with thirty-two plates. There is scarcely an atom of difference between these two emanations. In both we find the Italian street palace made convenient for rural hospitality. The numberless little windows, with their impoverished outlines, instantly show that there was no hope for improvement. One villa has the appearance of a market-house, with a basement story for luggage; another looks like a public institution, the officers' apartments being on the ground, whilst the chamber story seems to be a great board-room; and a third has columnar wings and detached offices, which give it the semblance of a blind-asylum, only that the numerous urns along the debased entablature of the inclosure may lead observers to a derivative conclusion—that they may be viewing the best front of a cemetery.

Again, in 1813, we find J. Flax laying before the world thirty-eight aquatinta plates on "farm-houses and villas;" but on this occasion they are all in the *gothic* style. In the windows he so managed to mix up the circle with pointed tracery, that I am not astonished now at the reason why the circle has been abandoned and gradually allowed to straighten itself until it became a right line. I forget now in which of these three works we get the plans and elevations of a *gothic* church. The rudeness of the work is almost impassable even to an amateur, and still it had a great number of supporters.

Lastly, I mention the work got up by Dearn in 1830. Grotesque, rural *gothic*! "The force of nonsense could no further go." Indeed, it was one of those publications that, by its effrontery and want of common sense, was calculated to bring about a revolution in design. There is a total derangement of every sentiment which, if properly delineated, would produce pleasing results. The idler observer would not like the drawings. But, before this time, Wharton, Bentham, and Milner, following Murphy, began to awaken the English artist to his proper professional course.

F. SULLIVAN.

THE CANYNGE SOCIETY, BRISTOL.

THE annual meeting of this society, instituted for the restoration of St. Mary Redcliffe Church, was held on the 30th ult., when the members and their friends dined together under the able presidency of the mayor, Mr. Habersfield. We confine ourselves to some of the business statements.* The Report, read by the mayor, mentioned the continued liberality of anonymous donors, from one of whom the sum of 250*l.* has been lately received, under the designation of "A Thank Offering," which had justified them in engaging to provide funds for four remaining clerestory windows of the chancel, which part of the work is rapidly progressing, and will in a few weeks be completed.

In closing their Report, the Committee urged "upon every member of the society increased and continued exertions to obtain additions to its numbers and funds, as they are very desirous that the restoration of the south transept should be undertaken as soon as the present contract is completed. The monument of Canynge is there placed, and it would appear the peculiar province of this society to provide funds for the preservation of that part of the church. The exterior wall of the transept is in so dilapidated a state that it is *absolutely necessary* that strenuous efforts should speedily be made for its preservation; and the committee earnestly solicit the extended aid of the members of this society and their friends, to enable them to accomplish this desirable portion of the work."

The statement of accounts showed that the total receipts for 1848 amounted to 512*l.* 17*s.* 7*d.* and for 1849, 342*l.* 5*s.*, making 855*l.* 2*s.* 7*d.*

Mr. Proctor (as chairman of the Restoration Committee) said, in the course of a lucid address,—Their prospects were cheering in the extreme; the numbers of the members had increased by upwards of thirty this year, making about 260 members—annual subscribers,—and there were twenty donors, also, who had contributed a sum, independent of the subscriptions, equal to 300*l.* Nearly one-third of the north porch was completed—in what way he would rather leave to the architect to describe. He hoped by that time twelvemonth they would see the chancel completely restored, and the chancel thrown into the church. But in order to effect that they would want some assistance, which assistance he by no means despaired of receiving. They would want, also, a stained glass window, for they could not throw it open without glazing the east end, and they could not glaze it with plain glass for two reasons: first, it would not be in accordance with the style of the church; and, secondly, it would not consist with the fact that their worthy mayor had placed in their hands one hundred guineas towards that window. Their friend, Mr. R. Phippen, had forwarded them another 100*l.*, but they wanted a third, and he did not despair of receiving it; and probably the fact of his mentioning it there that day might induce some to come forward and contribute. After these restorations their next object would be to restore the screen. The remains would be an infallible guide, and enable their architect to restore it precisely as it was before. He had no little pleasure in telling them that, on mentioning that want, a gentleman, than whom none was more respected in the city of Bristol, Mr. Richard Poole King, put a check for 100*l.* into their hands. Another, the Messrs. Hare, of Temple-gate, had forwarded them a cheque for forty guineas; so that he considered they were in funds for the completion of all these alterations of the church, with the exception of 100*l.* for the window.

There was one point mentioned in the report, with regard to which he was anxious to stir them up and stimulate them, being desirous that it should be accomplished, and that was the restoration of the south transept. As the Canynge Society it was their bounden duty to commence forthwith the restoration of that portion of the church in which stood the monument of Canynge. In connection with the restoration of that portion of the walls, he was reminded that they had already received an offer from some ladies in the city of a window to put in the church as soon as they could restore the stone work of the transept. They had thus not only the stimulus of their own minds to restore it, but some degree of

* The whole proceedings are fully reported in the local *Mercury, Mirror, Times, &c.*

* It is said of Vignola, that he was really the first person who took compasses and measure, amongst the rubbish of ancient Rome, to discover the real proportions of the Roman orders. He had no other object in view than to overthrow the debased condition of existing art, and to re-establish the architecture of his country from the monuments left remaining. It is a good lesson to all persons desirous of innovation.